

Terpsichore, Musical Comedy and Simple Drama Reign Supreme

Educational Element Is Lost Sight of This Week

The Majority of Folks Who Simply Want to Be Amused Will Find Ample Scope for Satisfaction of Desire.

By JULIA CHANDLER MANE.

"The Stage as an Educational Factor." That was the subject of Richard Bennett's lecture last Tuesday afternoon in the Columbia Theater. His very production of "Damaged Goods" is conclusive proof that he believes that there is no more efficacious way of informing the public than through the drama. But this is not all. In a delightful talk with him one afternoon last week I found Mr. Bennett, the man, as completely saturated with his brave purpose as is Mr. Bennett, the actor. He is a reformer and entirely sincere in his belief that the stage is the place to present his vital message to mankind.

In this latter belief Mr. Bennett has been supported by thousands throughout the country who have upheld his production of "Damaged Goods" and accepted his claim that it is but the trumpet blast of a great sociological revolution. Washington proving no exception, for the actor informed me last week that he is well pleased with the size of his Washington audiences, and still more delighted with the manner of their reception of the Brixton drama.

While "Damaged Goods" was but fairly attended, and "The Blindness of Virtue" played to starvation audiences last week, the "Ziegfeld Follies" packed the National Theater from orchestra to balcony at each performance, proving that the majority of folk want to be simply amused while in a theater, and are not particular that the coveted fun shall be free from salaciousness.

There are scores upon scores of managers, producers, critics, and laymen who believe that the theater's sole mission is to furnish such entertainment to its patrons as will banish the thought of care. To all such the present week will make strong appeal, for its offerings make no claim to a solution of any problem which man in his everyday life may be called upon to meet.

Of course, we know all about "The Sunshine Girl," who made her initial bow last season. In the person of Julia Sanderson, who was for the first time a full-fledged star, in the London Gayety success by Paul Benbow and Cecil Raleigh, which received its American production at the hands of Charles Frohman in the Columbia Theater about a year ago.

First-nighters packed the theater to see the dainty New England girl. Ex-President Taft (then President of the United States) sat in a box, and flung a great bunch of American Beauty roses to the little star, while the audience went wild with enthusiasm. And the best of it was that Miss Sanderson and the musical comedy which marked the beginning of her brilliant stardom justified the reception they received, for the piece is full of biting melody, clean comedy, dainty femininity, and featured dances. There are few important changes in the cast since last year. Miss Sanderson being still supported by Alan Modie in the "herd" part, and by Joseph Cawthorne as the comedian, who furnishes the greater part of the irresistible fun in which the piece abounds.

As for Miss Sanderson herself, nobody in Washington needs to be told what delight is found in her voice, and smile, and manner, for they so hypnotized the Capital last season that many went to her performance in "The Sunshine Girl" not just once or twice, but three or four times, than which there could be paid her no higher compliment.

Anna Pavlova, the incomparable, returns to Washington this week for four performances at the Belasco Theater, beginning tomorrow evening—Pavlova, the synonym of grace, of youth, and of life at its springtime. Pavlova, to whom America owes what Russia and England acknowledge as their greatest gift to Taglioni and Kislner, respectively.

A number of dancers, native and foreign, had made valiant efforts to awaken America to an appreciation of the art of dancing before the coming of the Russian to our shores, but apparently it had no place in the category of Western civilization and culture. As a matter of fact the dance had at no time been taken with any degree of seriousness in this country.

History invariably points to one personality as the potent factor in epoch-making. This is true in art, science, and politics. It is true in the renaissance of mimetic art. It took the ethereal grace of a wondrous little Italian, Marie Taglioni, to show Russia the possibilities of the dance in its most sublime form. It took the ravishing charm and beauty of Fanny Elssler, an Austrian, to impart its beauties to England. Finally, Anna Pavlova, a Russian, comes to America and strikes the continent, rendering its people "hors du danse." And thus history repeats itself. The dancing of Taglioni was spiritual; that of Elssler terrestrial according to a famous chronicler of the history of the dance, but Pavlova, the greatest of them all, in the modern incarnation of the terpsichorean art. She is more than a dancer. She is a creative genius. Her conceptions seem inspired. She interprets with precision a lyric, a poem, or an epic. Her technique is the acme of perfection. Pavlova is an imperfect union between beauty and emotion. Beauty alone is not sufficient in her estimation, which means that she possesses the fire, imagination, and realism of Fanny Elssler and the ethereal beauty of Marie Taglioni.

Beginning with a Thanksgiving matinee, "The Innocent Sinner" will tenant the Belasco Theater the latter half of this week. The new musical comedy is remarkable in that its score, book, and lyrics were written by one man, William P. Chase, a young Californian whom Fred C. Whitney ran across on his last trip West. The piece, which opened in Pittsburgh a few weeks ago, has as the featured member of its cast Alice Hegeman, who, judging from reports which precede her, has been the hit of the show since its initial performance.

Back to the Columbia comes "The Old Homestead," the drama of another day which still has power of attraction because of its undying simplicity and human interest appeal. It will furnish this week a vivid contrast to the modern musical comedy entertainment which will be typified at the New National throughout the week, and at the Belasco during its latter portion.

Announcement comes from Poli's that the curtain will rise at 8:10 in the evening and 2:10 in the afternoon this week for the production of "The Shepherd King," which, by the way, is a stupendous undertaking for even a stock company as excellent as is the Poli aggregation of players.

The Week's Amusements.

Belasco—Anna Pavlova. The repertoire from which the programs for Anna Pavlova's performances at the Belasco Theater, commencing tomorrow night, will be selected, is comprehensive. Six dance-dramas and comedies and a score of divertissements, all new to this country, will be presented in the course of this engagement, which is limited to three evening performances and a special matinee on Tuesday instead of Wednesday as announced.

Tomorrow night's program will be in three parts. The first part will consist of the ballet, "Une Seule de Danse," the second will be taken up by the now celebrated futuristic ballet of barbaric splendor, "Oriental Fantasy," with scenery and costumes by Leon Bakst and music by three famous Russian composers, Scriabin, Moussorgsky, and Rimsky-Korsakoff. In the final part of the program Miss Pavlova and the numerous members of her company will offer a series of divertissements, including "Butterfly," danced by the premiere danseuse herself, "Danse de Pirate," by L. Novikoff, Pavlova's principal consort, the ever popular "Bacchante," and several other entirely new offerings the most important of which is the "Gavotte Pavlova."

For the remaining performances on Tuesday and Wednesday the program will be made up from the following: "The Magic Flute," a fantastic ballet; "Piquita," "Invitation to the Dance," "Giselle," a dance drama in two acts, and "The Preludes," futuristic ballet founded on Liszt's "Meditation," with music by Liszt and scenic accoutrements and costumes by Boris Anisfeld. A special portion of each entertainment will, of course, be devoted to the short dances or divertissements which the public always demands.

A complete symphony orchestra, under the direction of Theodore Stier, will provide the music.

Belasco—"The Innocent Sinner." A new musical comedy, "The Innocent Sinner," by William P. Chase, who wrote the book, lyrics, and music, will be seen for the first time in this city at the Belasco. Thanksgiving Day, opening with a matinee and for the last three days of the week. This is the latest production of F. C. Whitney, whose "Chocolate Soldier" proved such a treat to music lovers. The cast includes Alice Hegeman, whose work in "The Pink Lady" brought her such a mass of praise from press and public; James E. Sullivan, a comedian known from his association with Fritz Scheff and Julian Eltinge; Elizabeth McAfee, who created the part of Modesty in Mr. Savage's production of "Everyman," and who also was a member of "The Pink Lady" company; Diane d'Aubry, late of the "Follies Bergere," Paris, and whom Mr. Whitney brought over especially to create a part in this piece. Others who may be mentioned are Bertram Marburgh, late of Maude Adams' company; Evelyn Carington, who has been seen with Marie Cahill; Mortimer Weldon, the tenor of "Madame Sherry"; Thomas Tempest, Royal Cutter, and Mason Frohman. The production has been staged by Al Holbrook, who was responsible for many of the old Weber and Fields successes, and Jack Mason has arranged the assemblies and dancing numbers.

National—Julia Sanderson in "The Sunshine Girl."

Julia Sanderson will be presented by Charles Frohman at the National Theater this week, with a special holiday matinee on Thanksgiving Day, in "The Sunshine Girl." This announcement is of peculiar interest in Washington, since it was in this city that Mr. Frohman produced his best success last year, and revealed Miss Sanderson for the first time as a star. "The Sunshine Girl" preceded direct from Washington to New York, where the piece remained the entire season at the Knickerbocker Theater, and scored by far the biggest hit of any musical play on Broadway last year. At the beginning of this season, the attraction was transferred to the Hollis Street Theater, Boston, where it has just rounded out its tenth week. The sudden shift in bookings last week of time on before Miss Sanderson starts in on her Philadelphia run, and Mr. Frohman decided to send "The Sunshine Girl" back to Washington.

Mr. Frohman has given Miss Sanderson in her support the most popular comedian in America, Joseph Cawthorne, and if Mr. Cawthorne was ever funny, he certainly is in "The Sunshine Girl." Schlump, the hard-luck caddy driven out of business by the taxi. Alan Modie, Flossie Hope, and Basil Foster are also in the cast. Others prominent in "The Sunshine Girl" are Florence Morrison, Queenie Vassar, Tra Jeanne, William Bellery, and of course, a large and good looking assemblage of chorus girls. Paul Rubens, of "Hook of Holland" fame, wrote the score of "The Sunshine Girl," and also collaborated with Cecil Raleigh on the book, which concerns a soap factory in England, where the young hero has been taken by a foolish will.

Columbia—"The Old Homestead." Dear to the hearts of millions the country over, "The Old Homestead" comes to the Columbia Theater this week for its annual visit to Washington. For the past year audiences throughout the country have greeted Joshua Whitcomb, Cy Prime, Seth Perkins, Ed Gansey, Aunt Matilda, Rickett Ann, Happy Jack and the other characters in the Deannan Thompson's famous drama of New England life, and have laughed and wept by turns over the quaint, homely bits of comedy and pathos which constitute the chief charm of "The Old Homestead."

"The Old Homestead" undoubtedly owes something of its continuous and ever increasing popularity to the fact that it affords one of the strongest and most potent object lessons possible in honesty, sobriety, and charity. The sturdy integrity of Uncle Joshua Whitcomb, added to his other shining characteristics of both head and heart; Aunt Matilda's sweet, motherly solicitude for the absent son; the gentle petulance and querulousness of Cy Prime and Seth Perkins, these and other character sketches from life are the kind that appeal most forcibly to an audience. This is the twenty-eighth season of "The Old Homestead." The cast



SCENE FROM "THE OLD HOMESTEAD" COLUMBIA



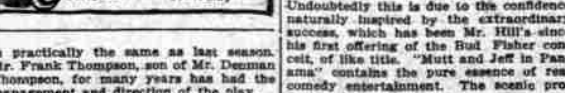
SCENE FROM "THE SUNSHINE GIRL" NATIONAL



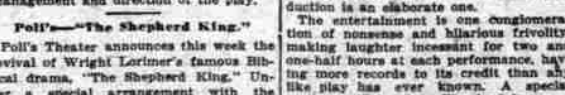
SCENE FROM "THE PORT OF DOOM" GARDEN



JOHN PHILIP SOUSA NATIONAL - To-day



MARY BOUTON ACADEMY



POLI'S—"The Shepherd King."

Poli's Theater announces this week the revival of Wright Lorimer's famous Biblical drama, "The Shepherd King." Under a special arrangement with the Wright Lorimer estate the entire scenic equipment, costumes, and mountings have been shipped to Washington for the revival. This is the first attempt ever made to produce "The Shepherd King" in stock. It is made possible in Washington by the unusually large dimensions of the Poli stage and by the arrangement which Mr. Poli has effected, which gives him the use for one week of the original production. The play is a vivid story of the life of David, the second King of Israel, and the greatest ruler of his race. It shows the progress of the Shepherd King from his humble beginning, until, with his enemies routed, with the love of a tender woman to sooth him, and the arms of a victorious army to uphold him, he stands a King in very flesh and blood, the master of his own, the ruler of a sprawling people. The important role of David will be played next week by Richard and Hilder, new leading men of the Poli Players. Other roles of importance will be played by Theodore Roberts and Isotta Jewel. The drama ran eight months in New York, five months in Chicago, and seventeen weeks in Boston.

Academy—"Mutt and Jeff."

Gus Hill's third season's offering of the cartoon play, "Mutt and Jeff," opened last night at the Academy. The play will be seen in "The Daily Cure," an amusing face comedy, which has been described



HENRY LANE WILSON BELASCO - To-day



ANNA PAVLOVA BELASCO - Nov. 24-25-26



LOUISE KENT - Poli's



RUBY LUSBY GAYETY

as a gloom chaser. The Whirling Eridans are promised in a sensational scenic specialty and aerial novelty; Terese Miller, a jovial comedienne, in songs and merriment, and Marcoux, the boy whose figures and scenes in shadow photography have made him famous. Added features include the "surprise party" tomorrow night, the Country Store Tuesday and Wednesday nights, the prize dancing contests Thursday night, and the amateurs Friday night, with a series of concerts today and every Sunday.

Cosmos—Vandeville. One of the best operatic offerings of the season is promised as the headline in the Thanksgiving offering at the Cosmos this week. It will be given by the Doris Grand Opera Trio, rendering the gems of the operas, including "Carmen," "Rigoletto," "Il Trovatore," and the prison scene from "Faust."

Dolly and Mark, in an instrumental offering with the violin and the banjo, have been winning popularity with what has been described as the daintiest musical specialty in popular vanderbilt. A third big feature will be Mae Francis, a girl of fascinating personality, who wears beautiful gowns and presents a novel song offering. Boyd and Hill have a merry jumble of comic novelties; Joe Herbert, a comedy cycling act of merit, and the famous Kuma Japs, for an exhibition in acrobatics, juggling, and wonder feats. The Paths weekly news items, in motion pictures and photoplays complete the bill.

Garden—Feature Films. Mr. Tom Moore announces the exclusive showing in this city at the Garden Theater on Sunday and Monday of Laura Sawyer in "The Port of Doom," the latest release of the Famous Players' Film Company, of New York. Produced under the personal direction of Daniel Frohman it is one of the most novel and at the same time most interesting ever photographed. It is claimed by the producer to be the first real marine detection story yet presented.

On Tuesday and Wednesday the main attraction will be the production in four reels of "The Fall of Constantinople." Of European manufacture this represents the same of the photographic art and exhibits the service of several hundred players. For Thanksgiving Day Mr. Moore has succeeded in securing a particularly appropriate feature. This attraction will be held over for Friday, and on Saturday, the principle feature will be a photographic interpretation of "Hedon Chambers' Cards." The Garden

Casino—Vandeville. A laughable brass band that plays very pretty music is a unique feature in vanderbilt, and the seven bandstuds will present it as one of the features of the Thanksgiving bill at the Casino this week. Harry Anderson and company will be seen in "The Daily Cure," an amusing face comedy, which has been described

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Coming Attractions.

National—Billie Burke in "The Land of Promise." Next week Billie Burke makes her annual visit to the Capital at the National Theater. Unusual interest is attached to her coming this year, as she will make her appearance in her new play, "The Land of Promise," instead of "The Amersons," as first announced.

To Miss Burke herself, Washington owes its thanks for the chance to see "The Land of Promise," first, as it was at her request that Mr. Frohman made the change so that the initial performance might be in the star's home town.

"The Land of Promise" was written by the English playwright, W. Somerset Maugham, who is the author of such well-known plays as "Mrs. De.," "Jack Straw," "Penelope," and "Lady Frederick."

Belasco—"The Blue Bird." The Belasco Theater management announces the second and last visit to this city of the New Theater production of Maeterlinck's "The Blue Bird," for next week. The Messrs. Shubert have been at pains to keep the New Theater production intact and to hold together the notably strong company of 160 adult and juvenile actors. Among the players who will appear here are Helen Lockaye, W. H. Denny, Master Burford Hampden, Dore Davidson, Harriet Sterling, Ethel Branden, Alice Butler, Margaret Milledale, Martha Messenger, Charles Hamden, John Sutherland, George Sylvester, Editha Kelly, Angelo Romeo. The beautiful scenes include the Land of Memory, the Kingdoms of the Past and the Future, the Palace of Night, and the Vale of Happiness.

Columbia—"The Prodigal Judge." The coming of "The Prodigal Judge" to the Columbia Theater next week is looked upon as an event of interest, inasmuch as it will be the first dramatization of any of the famous novels by Vaughan Kester. The dramatization is by George Middleton, who has gained fame as an author of many plays produced by Julia Matthews.

Margaret Anglin, Robert Edison, and other noted players. "The Prodigal Judge" will consist of four acts of accuracy as to Southern detail, commensurate with the period of the play, and the presenting company will be one of careful selection, the featured member of which will be George Fawcett, who will appear in the title role.

Poli's—"St. Elmo." William Holcomb's dramatization of Augusta J. Evans' "St. Elmo" will be revived at Poli's next week, with Isotta Jewel, Richard Buhler, and Theodore Roberts in the dominant roles. The stage version of the great romance which Poli's will offer to its patrons next week is the only authorized version of the story. Various pirated editions were put out a few years ago, but most of them were suppressed by damage suits, and the others died a natural death because of their lack of merit when compared to the finished work of the authorized dramatist.

Gaiety—"The Happy Widows." "The Happy Widows," with a company of vaudeville stars, comedians, and dancers, will be the attraction at the Gaiety next week, headed by Joseph K. Watson and Will H. Chubb. This company appears in a two-act musical burlesque entitled "A Marriage of Convenience," written and produced by Joseph K. Watson, with musical numbers by Ed. Rogers.

The olio will present the Tivory Four, Joseph K. Watson, and the Saida Winston Opera Duo. Other members of the company are Helen Van Buren, Irving Hay, Fay Odell, Charles Meyer, and Murray J. Simmons.

Garden—Feature Films. Charles Hawtry, in "A Message from Mars," is scheduled for showing at Moore's Garden Theater, December 1, 2, and 3. On Thursday and Friday the main feature will be "The Bride of Lamormore," a presentation of Sir Walter Scott's great story. Later will come another of the Famous Players' Film Company's productions, "Leah Kleschna," featuring the popular dramatic star, Carlotta Nielsen, and other members of this celebrated company.

Difficult Number. Flossie Hope, the dancer in "The Sunshine Girl," has one number which she always greets, as it is one of those intricate pieces of stage business which will be utterly spoiled by the slightest mistake. The number is called "A Bit of Silk," and Miss Hope, assisted by four chorus girls, does wonderful things with a mere sheet of silk, transforming it into a Japanese kimono, a Spanish dancing dress, an East Indian robe, and finally, a blouse and knee trousers. So far no mishap has attended Miss Hope in this number, but she still lives in dread of the performance where she will not catch the shimmering silk at just the proper second.

Scarborough is Off to Panama. George Scarborough, author of "The Lure," which is being presented at Maxine Elliott's Theater, and of "At Bay," which is the current offering at the Thirty-ninth Street Theater, has gone to Panama. Mr. Scarborough has for some time been intending to write a drama of the Canal Zone, and he is now determined that the only way to get the material well in hand is to visit the locality and to study people and conditions. Mr. Scarborough will be gone for about two weeks, and will begin serious work on the play when he arrives back in New York City.

A second company is to produce "Adele" in the West.

CALENDAR OF THE WEEK.

Belasco—Nov. 24, 25, 26, Anna Pavlova; Nov. 27, 28, 29, "The Innocent Sinner."
National—Julia Sanderson, in "The Sunshine Girl."
Columbia—"The Old Homestead."
Poli—"The Shepherd King."
Academy—"Mutt and Jeff."
Gaiety—"Vanity Fair."
Cosmos—Vandeville.
Casino—Vandeville.
Garden—Feature Films.